古今畫林 一

敍

五島生所輯古今畫林刻成。生來求余序太急。今歲暑熱如燬。余廢文墨累月。此日秋意爽快。朝來馮梧償文字債。筆硯忽忙。卷帙狼藉。因欲辭之。而嗜好所在。不忍絕之。乃言曰。畫譜之體。古來不一而足。或一譜一人。或一譜數家。墨刻者有之。淡彩者有之。每帖殊其觀者有之。至於近歲。諸名家著色畫帖。相尋上梓。愈出愈變焉。今觀此冊。布彩做時尚。而體製別出新意。則並舉古今人。以啓示此道之變遷。而太華山人作作者略傳及畫解。且翻之英文。使異邦人一見易領解。其編輯之法。可謂斬新矣。蓋畫譜之舉。

撰精採粹勿論。而其佳惡之辨。一係彫工之良否。一芥子園畫傳也。一十竹齋畫譜也。新舊舶載之本。市價懸絕。若珠與礫。無他。以刻有精粗也。五島生方今彫人中巨擘。視其平生之工。綽綽乎有運斤游刃之致。余以是知此刻之無一漫刀而能副畫人之所望矣。談中晷移。文債漸逼。乃怱怱書此以與之。

明治辛卯十月二日香亭迂人中根淑書於迷花書室

古今畫林第一

目録

大國主神捜鏑矢圖

鮮齋永濯筆

大國主神またの名大己貴命と云ふ兄弟八十神あり皆大國主を惡み必ず之が殺さんとし大國主避て素盞嗚尊の許に行く素盞嗚尊の女を須勢理姫といふ大國主之と通ず素盞嗚尊怒りて殺さんと欲すること屢〻なり曾て大野の中に於て鏑矢を射大國主をして其矢を捜らしめ四面より火を放ちて其野を燒く大國主出る所を知らず時に鼠あり導て洞穴に入り以て火を避けしむ既にして其鼠鏑矢を咋持ちて出で來り大國主に捧ぐ矢羽を鼠子皆既に喫せり是に於て大國主鏑矢を携へて洞を出で素盞嗚尊に奉る後須勢理姫は大國主の妃となる

THE LEGEND ŌKUNINUSHI.

BY SENSAI YEITAKU.

Ōkuninushi is one of the deities in the mythological legends of this country. His brothers were eighty in numbers, who all hated him with one accord and swore to kill him. Ōkuninushi fled to Susanoo, a powerful deity, who had a daughter of the name of Suserihime, with whom he soon fell in love. Susanoo, angry with this presumptious lover, several times attempted to kill him. Once he shot an arrow in a plain and asked him to find it for him. While Ōkuninushi was diligently engaged in searching it, Susanoo set fire to the dry grass from all sides. Poor Ōkuninushi did not know what to do and only expected to perish in the flames, when a rat appeared before him and led him to a cave, where he remained until the plain was entirely consumed. Then the rat came to him again holding in its mouth the arrow that he had been in quest for. Forthwith Ōkuninushi took it and returned it to Susanoo. In after years, Suserihime became the wife of Ōkuninushi.



智尊奮戰圖

松本楓湖筆

智尊は弘文天皇に仕へし勇將なり壬申の役大海人皇子兵を舉げて近江に逼る其勢ひ甚だ猛なり智尊官軍の先鋒となりて之を瀬田橋に拒ぐ先づ橋板三丈許を撤し一の長板を置き索を繋ぎ敵兵の渡るを候ひ索を引きて墜さんとす敵敢て進む者なし時に敵將大分稚臣刀を揮ひ疾く進みて索を斷つ守兵其勢に驚き畏れて悉く潰散す智尊大に怒り刀を拔いて退者數十人を斬る而れども猶禁ずる能はず智尊乃ち獨り留まりて奮戰し遂に橋上に死す

CHISON'S GALLANT DEFENCE.

BY MATSUMOTO FŪKO.

Chison was a brave general who served the Emperor Kōbun. In the civil war of Jinshin (A. D. 672), Prince Ōama, the claimant of the throne, led his mightly army towards the Capital Chison endeavoured to check the invading army at the bridge of Seta in Ōmi. He caused the planks of the bridge to be removed, leaving only a long beam in the middle, to which he tied ropes, for he intended as soon as the enemy were on it, to pull it down and drown them. No one dared to cross over it, but at last Ōkidawakaomi, a general of Prince Ōama, rushed forward and quickly cut off the ropes. The imperial army was panic-struck at this act of bravery and fled in all directions. Chison, enraged at the cowardice of his soldiers, drew his sword and killed several of the flying soldiers, but he could not rally them again. He died bravely defending the bridge for a while against the over-whelming numbers of the hostile army.


楓湖

田植圖

三島蕉窻筆

杜鵑雨に鳴くの時耕簑耘笠早苗取る農夫の有様此圖画れ中に畫きたり其角れ句に合羽着て友となるべき田植うの郷合羽なくも我この群れに入らん

RICE-FIELDS IN EARLY SUMMER.

BY MISHIMA SHŌSŌ.

The accompanying plate is a picture representing a scene of early Summer. The farmers are industriously engaged in rice-plantation. Far up in the sky, a cuckoo, Companion of the Spring, is flying away bound for a kinder sky.


芳中画

遊女圖

岩佐又兵衛筆

岩佐又兵衛は浮世繪の祖なり名を勝重浮世又兵衛と稱し荒木村重の子なりと傳ふ慶長年中土佐光則の門に入りて土佐画を學び後ち遂に一家をなす人物美人遊女遊興等の風俗画を描く事巧妙を極む寛永年中に歿せり

FAIR WOMEN.

BY IWASA-MATABEI.

Iwasa Matabei is the founder of the school of *ukiyoye*. His second name is Katsushige, but he is popularly known by the name of Ukiyo Matabei. He is said to be the son of Araki Murashige, a hero in the time of Toyotomi Hideyoshi. He studied the Tosa school under Tosa Mitsunori, but after-wards he founded the new style of *ukiyoye*. He was most skilful in drawing beautiful women, sports and such like pictures. He died about the biginning of the 17th. century.


岩佐又兵衛圖
永興摹

初夏山水圖

川端玉章筆

遠く青螺あり近く溶々の水あり崖下水涯なる所一葉の舟を繋ぎ山腹途窮まる邊兩三の茅屋を見る茅屋後懸崖千尋下ハ平疇水坡に連りて望み極まらず山陽の詩に曰く安得清涼如此境蕉衫藤杖伴君行我將に此画の賛に充てんとす

AN EARLY SUMMER SCENE.

BY KAWABATA GYOKUSHŌ.

Kawabata Gyokushō is one of the most eminent artists of the present time. He is now a teacher in the Fine Art School of Tōkyō. He belongs to the Maruyama school, in which he stands pre-eminent.


玉章

天女圖

歌川豊廣筆

豊廣ハ一柳齋と號す通稱は藤次郎と云へり歌川豊春の門人ふして殆んど出藍の譽なり唯錦繪をかゝざりしを以て其名同門豊國の如く一時ニ喧傳せざりき寛政の末より草雙紙の挿画を描き又一枚摺の墨画残かけり

THE HEAVENLY MAIDEN.

BY UTAKAWA TOYOHIRO

The artist's common name is Tojirō, but he is also known as Ichiryûsai. He was a pupil of Utakawa Toyoharu, and was even considered superior to his master. His name, however, is not so well-known as tnat of Toyokuni, his fellow pupil, because he never painted *nishikiye* (or popular coloured-pictures.) Fiom the latter part of tne last century, he began to illustrate novels and drew in black and white. The picture opposite represents the Heavenly maiden.


豊廣画

鷺銜魚圖

荒木寛畝筆

奔水石ニ激して蕩波活けるが如きの中白鷺悠然踞して潑剌の魚を銜む一見心目を爽然たらしむるに足る

THE SNOWY HERON.

By Araki Kampo.

Araki Kampo is the artist who exhibited a large picture of peacocks in the late Exhibition and thereby won a high reputation. He is skilled in painting every kind of painting, but his chief excellence lies in the representation of flowers and birds.


寛齋

安宅關圖

菊池容齋筆

容齋ハ近世の一大畫伯なり楓湖、省亭、蕉窓、華村乃諸家皆其門より出づ是の圖ハ義經兄頼朝と不和を生じ姿を山伏に變じ北陸より奥州に落ちんとして安宅の關にかゝりし圖なり關守大に怪しみ一行を拘せんとせしを辨慶智辯を振て遂に事なく過るを得たり

THE BARRIER OF ATAKA.

BY KIKUCHI YŌSAI.

Kikuchi Yōsai was the greatest artist of his time. Among his pupils were Fūko, Shotei, Shōsō and Kason. The accompanying plate illustrates Yoshitsune's passing the barrier of Ataka. Yoshitsune, having fallen out with his brother Yoritomo, fled through the northern provinces towards Ōshiu. On the way he and his faithful retainers disguised themselves as *Yamabushi*, and were able to travel unmolested, until they reached the barrier of Ataka in the province of Kaga, where the barrier guard Togashinosuke suspected them and was about to arrest them, when one of them, Benkei, however, succeeded in deceiving him by reciting the religious services of *Yamabushi*. And they were allowed to pass the barrier.



秀湖縮寫

紅楓山雀圖

幸野梅嶺筆

殘霞を絢どるの枝間山雀聲を殘して飛ひ去る耳を側てゝ靜よ之を聞けど紙上啃々孔聲あるかを覺ゆ

A TOMTIT AMONG CRIMSON MAPLES.

BY KŌNO BAIREI.

Kōno Bairei is looked upon as the best artist now living in the city of Kyōto. He first studied the Maruyama school but later he founded an entirely new school of his own.


楳嶺

秋景山水圖

野村文舉筆

溪水山腹より來り石に觸れ崖を嚙み奔流激湍飛沫珠を飛ばす懸崖の上紅楓西樹あり夕陽に映じて紅又紅を加ふ樵翁滿山の錦に飽きて將に家に歸らんとし猶此溪流の所に來りて俯仰殆ど去るに忍びず

AN AUTUMNAL SCENE.

BY NOMURA BUNKYŌ.

Nomura Bunkyō was an eminent artist who studied both the Maruyama school and the Chinese. The picture opposite represents an autumnal landscape. A woodsman is returning home with a load of faggots.


文峯

時頼母戒紛更圖

鮮齋永興筆

北條時頼が母は安達盛景の女なり嘗て時頼を其居に招く時頼至れば則ち母躬自障子の破れたる處切張りに時頼曰く何爲ぞ侍者をして悉く張かへせしめざる母曰く凡そ事は唯破れを補ふべし紛更は無用なりと時頼大に感悟し父祖の遺法に遵ひて政事を行ひ太平を致せり

A WISE MOTHER.

BY SENSAI YEIKŌ.

The picture represents the mother of Hōjō Tokiyori, one of Japan's best rulers, and her son. She was a daughter of Adachi Morikage. Once she invited Tokivori to her house, and when the latter came, he was rather astonished to find his mother engaged in mending holes in a paper-sliding-door. He asked her why she did not order her attendants to mend it entirely. The wise mother replied: "Never abandon the whole on acconnt of a single defect; for when the latter is mended, the whole will be as good as new." Tokiyori understood her meaning, and thenceforth he governed the countrv after the manner of his forefathers without any sweeping changes; and the country enjoyed peacc and prosperity.


永興繪

武内宿禰懐應神帝圖

鈴木華村筆

古より長壽の人を數ふれば必ず先づ指を武内宿禰に屈す其齢三百餘歳なりしといふ景行、成務、仲哀、神功、應神、仁徳六帝に歴事し國家の柱石となり一身を以て天下の安危に繫くもの二百五十餘年神功皇后三韓を征する時謀議に參與し大策を畫して遂に其功を奏せしは武内の力多きに在り凱旋の日鹿坂、忍熊二皇子謀反せしかば武内應神帝を懐きて海路紀伊に赴き皇后に會して之を討平せり

TAKENOUCHI-NO-SUKUNE WITH THE BABY-EMPEROR ŌJIN IN HIS ARMS.

By Suzuki Kason.

Takenouchi-no-Sukune was one of the few mortals that enjoyed a life of extraordinary length. It is said that he lived for the fabulously long period of three hundred years. He served six emperors successively (A.D. 71—310), and was one of the most important figures in those times When the Empress Jingo made an expedition to Corea, he accompanied her and was of great use to her in the conquest of that country. When the Empress returned to this country in triumph. Princes Kagosaka and Oshikuma rose in rebellion against her. Then Takenouchi, with the baby-emperor Ōjin in his charge, met the Empress in the province of Kii and combining their powers, quickly put an end to the rebellion.



R, 1891.] [PRICE 30 SEN.

THE KOKON-GARIN.

No. 1.

CONTENTS.

UYEKI JIROYEMON, *Proprietor.*
YOSHIDA ICHIMATSU, *Printer.*
GOTŌ TOKUJIRŌ, *Engraver.*

Published and Sold by

KINKŌDŌ,

No. 17, HONCHŌ SANCHŌME, NIHONBASHI-KU

TŌKYŌ.

明治二十四年十月二日印刷
同　年十月八日出版

定價金三拾錢

版權所有

發行人　東京市本所區向島小梅町二百八十一番地　植木次郎右衛門

印刷人　東京市日本橋區霊岸島濱町四番地　吉田市松

發兌　東京市日本橋區本町三丁目十七番地　金港堂本店
大阪市東區南本町四丁目二百二十四番屋敷　金港堂支廛

賣捌所　宮城縣仙臺市國分町五丁目百三十一番地　金港堂支店

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